

Faculty Jazz Parliament

SAM SKELTON, Reeds

LUKE WEATHINGTON, Reeds

ROB OPITZ, Trumpet

WES FUNDERBURK, Trombone

TYRONE JACKSON, Piano

TREY WRIGHT, Guitar

MARC MILLER, Bass

JUSTIN CHESAREK, Drums

KARLA HARRIS, Vocals



Tuesday, March 19, 2019 at 8 pm

Dr. Bobbie Bailey & Family Performance Center, Morgan Hall

Sixty-seventh Concert of the 2018-19 Concert Season



Faculty Jazz Parliament

presents

Antonio and Astor

The Music of Antonio Carlos Jobim and Astor Piazzolla

Selections to be announced from stage



Program Notes

Antonio Carlos Jobim

It has been said that Antonio Carlos Brasileiro de Almeida Jobim was the George Gershwin of Brazil, and there is a solid ring of truth in that, for both contributed large bodies of songs to the jazz repertoire, both expanded their reach into the concert hall, and both tend to symbolize their countries in the eyes of the rest of the world. With their gracefully urbane, sensuously aching melodies and harmonies, Jobim's songs gave jazz musicians in the 1960s a quiet, strikingly original alternative to their traditional Tin Pan Alley source.

Born in the Tijuca neighborhood of Rio, Jobim originally was headed for a career as an architect. Yet by the time he turned 20, the lure of music was too powerful, and so he started playing piano in nightclubs and working in recording studios. He made his first record in 1954 backing singer Bill Farr as the leader of "Tom and His Band" (Tom was Jobim's lifelong nickname), and he first found fame in 1956 when he teamed up with poet Vinícius de Moraes to provide part of the score for a play called *Orfeo do Carnaval* (later made into the famous film *Black Orpheus*). In 1958, the then-unknown Brazilian singer João Gilberto, recorded some of Jobim's songs, which had the effect of launching the phenomenon known as 'bossa nova.' Jobim's breakthrough outside Brazil occurred in 1962 when Stan Getz and Charlie Byrd scored a surprise hit with his tune "Desafinado" – and later that year, he and several other Brazilian musicians were invited to participate in a Carnegie Hall showcase. Fueled by Jobim's songs, the bossa nova became an international fad, and jazz musicians jumped on the bandwagon, recording album after album of bossa novas until the trend ran out of commercial steam in the late '60s.

Jobim himself preferred the recording studios to touring, making several lovely albums of his music as a pianist, guitarist and singer for Verve, Warner Bros., Discovery, A&M, CTI, and MCA in the '60s and '70s, and Verve again in the last decade of his life. Early on, he started collaborating with arranger/conductor Claus Ogerman, whose subtle, caressing, occasionally moody charts gave his records a haunting ambience. When Brazilian music was in its American eclipse after the '60s, a victim of overexposure and the burgeoning rock revolution, Jobim retreated more into the background, concentrating much energy upon film and TV scores in Brazil. But by 1985, as the idea of world music and a second Brazilian

wave gathered steam, Jobim started touring again with a group containing his second wife Ana Lontra, his son Paulo, daughter Elizabeth, and various musician friends. At the time of his final concerts in Brazil in September 1993, and at Carnegie Hall in April 1994 (both available on Verve), Jobim at last was receiving the universal recognition he deserved, and a plethora of tribute albums and concerts followed in the wake of his sudden death in New York City of heart failure. Jobim's reputation as one of the great songwriters of the century is now secure, nowhere more so than on the jazz scene, where every other set seems to contain at least one bossa nova.

Source: All Music, Richard S. Ginell

Astor Piazzolla

It's not hyperbole to say that Astor Piazzolla is the single most important figure in the history of tango, a towering giant whose shadow looms large over everything that preceded and followed him. Piazzolla's place in Argentina's greatest cultural export is roughly equivalent to that of Duke Ellington in jazz – the genius composer who took an earthy, sensual, even disreputable folk music and elevated it into a sophisticated form of high art. But even more than Ellington, Piazzolla was also a virtuosic performer with a near-unparalleled mastery of his chosen instrument, the bandoneon, a large button accordion noted for its unwieldy size and difficult fingering system. In Piazzolla's hands, tango was no longer strictly a dance music; his compositions borrowed from jazz and classical forms, creating a whole new harmonic and rhythmic vocabulary made for the concert hall more than the ballroom (which was dubbed "nuevo tango"). Some of his devices could be downright experimental – he wasn't afraid of dissonance or abrupt shifts in tempo and meter, and he often composed segmented pieces with hugely contrasting moods that interrupted the normal flow and demanded the audience's concentration. The complexity and ambition of Piazzolla's oeuvre brought him enormous international acclaim, particularly in Europe and Latin America, but it also earned him the lasting enmity of many tango purists, who attacked him mercilessly for his supposed abandonment of tradition (and even helped drive him out of the country for several years). But Piazzolla always stuck to his guns, and remained tango's foremost emissary to the world at large up until his death in 1992.

Source: All Music, Steve Huey

FACULTY JAZZ PARLIAMENT

Personnel



SAM SKELTON

Reeds



LUKE WEATHINGTON

Reeds



ROB OPITZ

Trumpet



WES FUNDERBURK

Trombone



TYRONE JACKSON

Piano



TREY WRIGHT

Guitar



MARC MILLER

Bass



JUSTIN CHESAREK

Drums



KARLA HARRIS

Vocals

SCHOOL OF MUSIC FACULTY AND STAFF

Stephen W. Plate, *Director*

Music Education

| | |
|-----------------|------------------|
| Judith Beale | Angela McKee |
| Janet Boner | Richard McKee |
| Nancy Conley | Terri Talley |
| Kathleen Creasy | Paula Thomas-Lee |
| McKenzi Fenn | Charles Tighe |
| Kimberly Inks | Amber Weldon- |
| Charles Jackson | Stephens |
| Alison Mann | |

Music History & Appreciation

| | |
|--------------|----------------|
| Drew Dolan | Kayleen Justus |
| Edward Eanes | Harry Price |
| Heather Hart | Sean Thrower |

Music Theory, Composition, Technology

| | |
|-------------------|------------|
| Judith Cole | Matt Still |
| Steve Dancz | Benjamin |
| Kelly Francis | Wadsworth |
| Jennifer Mitchell | Jeff Yunek |
| Laurence Sherr | |

Woodwinds

Kelly Bryant, *Flute, Chamber Music*
Robert Cronin, *Flute*
Todd Skitch, *Flute*
Christina Smith, *Flute*
Cecilia Price, *Flute, Chamber Music*
Barbara Cook, *Oboe*
Elizabeth Koch Tiscione, *Oboe*
John Warren, *Clarinet, Chamber Music*
Andrew Brady, *Bassoon*
Anthony Georgeson, *Bassoon*
Sam Skelton, *Saxophone*
Luke Weathington, *Saxophone*

Brass & Percussion

Doug Lindsey, *Trumpet, Chamber Music*
Ryan Moser, *Trumpet*
Mike Tiscione, *Trumpet*
Jason Eklund, *Horn*
Richard Williams, *Horn*
Tom Gibson, *Trombone*
Hollie Pritchard, *Trombone*
Brian Hecht, *Bass Trombone*
Jason Casanova, *Tuba / Euphonium*
Paul Dickinson, *Tuba / Euphonium*
Marja Kerney, *Percussion*
John Lawless, *Percussion*

Strings

Helen Kim, *Violin*
Kenn Wagner, *Violin, Chamber Music*
David Coucheron, *Orchestral Studies*
Catherine Lynn, *Viola*
Paul Murphy, *Viola*
Charae Krueger, *Cello*
James Barket, *Double Bass*
Joseph McFadden, *Double Bass*
Elisabeth Remy Johnson, *Harp*
Sean Thrower, *Classical Guitar*

Voice

| | |
|-----------------|--------------|
| Eileen Moremen | Todd Wedge |
| Oral Moses | Heather Witt |
| Nathan Munson | Jana Young |
| Valerie Walters | |

Piano

| | |
|----------------------------|-----------------|
| Judith Cole, | Julie Coucheron |
| <i>Collaborative Piano</i> | Robert Henry |
| Eric Jenkins, | Huu Mai |
| <i>Collaborative Piano</i> | John Marsh |
| Erika Tazawa, | |
| <i>Collaborative Piano</i> | |

Jazz

Justin Chesarek, *Jazz Percussion*
Wes Funderburk, *Jazz Trombone, Jazz Ensembles*
Karla Harris, *Vocal Jazz*
Tyrone Jackson, *Jazz Piano*
Marc Miller, *Jazz Bass*
Sam Skelton, *Jazz Ensembles*
Rob Opitz, *Jazz Trumpet*
Trey Wright, *Jazz Guitar, Jazz Combos*

Ensembles & Conductors

Leslie J. Blackwell, *Choral Activities*
Nancy Conley, *Philharmonic Orchestra*
Trey Harris, *University Band, Marching Band*
Alison Mann, *Choral Activities*
Oral Moses, *Gospel Choir*
Eileen Moremen, *Opera*
Nathaniel F. Parker, *Symphony Orchestra*
Debra Traficante, *Wind Symphony, Marching Band*
David Kehler, *Wind Ensemble*

School of Music Staff

Julia Becker, *Administrative Associate*
Susan M. Grant Robinson, *Associate Director for Administration*
Joseph Greenway, *Assistant Director for Production & Technology*
Dan Hesketh, *Assistant Director for Marketing and Outreach*
June Mauser, *Administrative Associate*
Daniel Pattillo, *Technical Manager*
Richard Peluso, *Coordinator of Band Operations and Outreach*
Shawn Rieschl Johnson, *Associate Director for Operations & Programming*

Ensembles in Residence

KSU Faculty Jazz Parliament
Georgia Youth Symphony Orchestra and Chorus
KSU Faculty Chamber Players
Summit Piano Trio
KSU Community and Alumni Choir



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Thank you for making time in your busy schedules to support the performances of the Kennesaw State University School of Music. We are excited that you are here and we appreciate your love of music and support of our faculty, students and musical guests!

The School of Music at Kennesaw State University continues to be an exciting place! This year's *Signature Series* features four wonderful performances that we know will be memorable and well worth your investment. The

27-time Grammy Award winning Atlanta Symphony is with us again. We so value our professional relationship with this orchestra and we love having them here on our Morgan stage.

Having just completed our 10th Anniversary Season, the Dr. Bobbie Bailey & Family Performance Center is poised to begin the next decade of bringing you outstanding musical performances and artists from around the world! The Bailey Center continues to be transformational in the life of our school and for you, our patrons!


We are continuing our *Name a Seat* campaign this year. If you have a friend, loved one, child, student, teacher, or significant other that you would like to honor or memorialize, we welcome your support. Your \$1,000 gift to the *Name a Seat* endowment helps us to ensure that we can continue to bring you amazing musical performances well into the future.


I look forward to a long and rewarding relationship with you. With your continued support of music and the arts, I look forward to all we can accomplish together!


A handwritten signature in dark ink, reading "Stephen W. Plate". The signature is fluid and cursive, with a long, sweeping underline.


Stephen W. Plate, *Director, KSU School of Music*

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